



Mme. Schumann-Heink in 'Love's Lottery'
New National.



Alice Fischer in 'Piff, Paff, Puff'

Eddie Foy in 'Piff, Paff, Puff'

Plays New and Old

What 'Adrea' Needs—Crane as a Tragedian—'The Other Girl'—Music in Prospect.

Three notable plays, three notable actors, and three notable productions—Mrs. Crane in "Adrea," and Mr. Barrymore in "The Other Girl." All three, entertaining in one sense or another; all valuable for one impairment or another; all successful. It was a distinctive week in the local theatrical season.

"Adrea," as it unfolded itself Monday night, was a brilliant spectacle—as was to be expected from Mr. Belasco—an acceptable medium for the exploitation of Mrs. Crane's peculiar talents, an uneven poem, and a diffuse drama.

What it needed first of all was a condensation. Many of the star's speeches were 200 or 300 words long. A good dramatist could have said as much—or more—in 100 words, a single sentence, or mere silent "business." What was needed finally was an adjustment of the text so that Mr. Long's poetry might cover the essential speeches of the play and not the furbelows merely.

Much of this was accomplished in the course of the week.

Popular Favor and Criticism.

But "Adrea," as performed Monday night, manifestly gave much pleasure. Mrs. Crane is clearly a popular favorite. Quail with her acting as the critic may, he cannot escape the conviction that her methods prove themselves in their results. If there is anger it is the anger of writhing over the floor and chewing up the scenery; sorrow, it is the sorrow of shaking shoulders and gasping breath; indignation, the indignation of convulsive shudders and unexpressed scorn. If Mrs. Crane paints, in other words, she paints with a broad brush.

"Adrea" was awaited with special interest in the hope that this actress might display in it more shading and less raw force. Undoubtedly she did. But her progress is not yet made into the realm of nuance and delicacy, and as long as she and her manager feel the response from the public which they have felt here that progress is not likely to be made.

Mr. Belasco's art as a producer, like his skill in transforming Convention Hall, was pre-eminent.

The outlook for "Adrea," then, is this: That it will develop into a play of the same artistic caste as "Du Barry," "The Darling of the Gods," and "Sweet Kitty Bellairs," and, in all likelihood, will attain to the same conspicuous success.

Crane's Step Forward.

Mr. Crane's venture is one of the most interesting events of many years. He has been a comedian for a generation and three generations have laughed at him. Thousands of theatergoers all over the country wait his coming with faces smiling in expectation.

Yet Mr. Crane forfeits all that advantage for the sake of acting a great role. And the sacrifice does not end here. Audiences which have followed Crane still gather under his banner in the same cause and they are deeply disappointed when led in the opposite direction.

All this is braved for the sake of art. There are other rewards, but they are incidental. No other force than art could have made Mr. Crane's impersonation of Lechat truly successful. It is the finest impersonation in this capable actor's whole career, and it has dignified the art of creating new personalities for the delineation of a playwright's conception as much as any impersonation ever made by Mr. Mansfield. Mr. Crane is to be congratulated.

Of the incidental advantages the chief is this—that Crane's audiences will hereafter feel an honest doubt as to the character of his plays. He will no longer be "always the same." His future impersonations can be offered in security that they will be received as they deserve—not as mere opportunities to laugh.

A Star and His Difficulties.

Donald Barrymore and "The Other Girl" scored "right off the bat." Mr. Barrymore is now a star, full-blown. There are theatergoers who think this achievement the end of his troubles. On the contrary, he is just facing his greatest difficulties. A certain novelist who ranked at the head of English men of

SCHUMANN-HEINK EARNs RISE IN MUSIC

From Drudgery of Small Household to Eminence in Grand Opera—He's ped on by Nuns.

That nothing appeals so strongly to Americans as womanly charm and consideration for others has been proved again and again. But it seems to be exemplified in the career of Mme. Schumann-Heink, who, unaided, has climbed to eminence as the world's greatest prima donna contralto.

If all the stories of the kindly deeds of this artist could be gathered it would require several volumes of finely printed books to properly place them before the reading public. They could not be gathered, however, because Mme. Schumann-Heink is as unostentatious in dispensing charity as she is kindly in honestly advising and aiding those who look forward to careers on the stage.

The enthusiasm of Mme. Schumann-Heink in any work she undertakes and her indefatigable energy would give material for other books. Her childhood was filled with hardships and disappointments enough to discourage an optimistic and exceptionally healthy full-grown man. The eldest daughter of the commandant of a small military station in Austria, the drudgery of the household devolved upon her because the father's pay was too modest to permit engaging a servant, and the mother as the wife of the most important army officer of the post, had too many social duties to perform to make it possible for her to cook, scrub, wash, iron, etc.

Nursemaid and Pianist at Once.

At the age of eleven, therefore, this child had not only a big house and family to look after, but when a little sister arrived she had additional work as a nursemaid. It is told, however, of the child that she performed the household work with so much energy that while her mother was paying social calls the little Ernestine would shift the child and cradle to the "front parlor" and while rocking the baby to sleep with her left foot, worked the piano pedals with the right, and while practicing her piano lessons would let her fresh, strong, young voice out until it reached the neighborhood for a block in either direction.

At the age of thirteen the girl became so insistent for an operatic career that her plentifully shocked parents shipped her off to the convent at Prague, resolved that no child of theirs should ever disgrace them by going on the stage. But, as is usually the case in such affairs, the action of Papa and Mama Roesler accomplished the very thing they were seeking to prevent. The nuns in the Prague convent soon discovered in the singing during devotional exercises a voice of such power and sweetness that most of them wanted to have the child in charge for the development of her vocal and piano playing tendencies.

Letters, was asked once how he felt when his first novel set the literary world afire. His answer consisted of six short Anglo-Saxon words—"That my fight had just begun."

"The Other Girl" is a good play. A poorer cast might have presented it with acceptability to every city in the Union. It was the more enjoyable, then, when acted by a company of exceptional merit. Three of the men gave marked pleasure—the star, Mr. Bennett, who acted the pugillistic clergyman, and Mr. Byrne, who impersonated a real reporter, and not a circus "barker" with a notebook in his hand.

Mr. Thomas has written better comedies, of course. But mightily few other men have written better comedies in our time, and with our life as the material.

Buster Brown, at the Lafayette, overflowed into an extra matinee. Chase's celebrated Christmas at the box office. The Academy held its own largely. The Lyceum went on its way rejoicing. Christmas comes but once a year to these theaters, and they made the most of it this time.

Schumann-Heink in comic opera, a rare musical announcement; "Piff, Paff, Pouf," from the New York musical comedy, a stirring splinter, clever musical comedy; Henrietta Crossman in "Sweet Kitty Bellairs"; "The Burgomaster," more inviting vaudeville; the old, familiar

Of course, the nuns had no intention of adding the child's stage ambitions. They simply recognized remarkable talent in the youngster and realized it would be almost a crime not to aid in its development. Soon nearly everybody in Austria at all musically inclined had heard of the girl with the phenomenal voice, and so much influence was brought to bear on the parents that, finally, when the girl was within a few months of sixteen, they reluctantly permitted her to enter a competition for the role of Azucena in the Royal Theater, Dresden, to which city in Germany the family had moved. Although the youngest of the aspirants for the role she was awarded the prize, and at the subsequent performance she became famous.

What "Schumann-Heink" Means.

It is not generally known that Mme. Schumann-Heink was twice married. As Ernestine Roesler, she was led to the altar by a man who had gained some fame as an actor and as an editor. Some time later, however, she was divorced. In New York, she was married to a man of considerable prominence in both professions. Then as Mme. Heink, she steadily climbed the operatic ladder, creating more German and Italian contralto roles than any other woman on the stage.

When Herr Heink and his amiable hausfrau agreed to disagree, Mme. Heink took hold of her own business affairs with such energy and success that she was able to start her own bank account. A few years later she was married to Paul Schumann, the actor and singer, who later became one of the stage managers of the Wagnerian opera at the Metropolitan Opera House, in New York. The principals in the company are H. W. Trudewick, George L. Tallman, W. H. Thompson, Louise Gunkel, Delight Barsch, John Slavin, George Head, Tekla Farm, Grace D'Aubigne, Margaret Crawford, Elona Leonard, Wilfred Thompson, William Meyer, Walter Paschal, and Lionel Robarts.

Columbia—"Piff, Paff, Pouf."

The musical comedy, "Piff, Paff, Pouf," will be seen at the Columbia Theater for one week beginning with matinees on New Year Monday, Thursday, and Saturday.

It is said that novelty was the note that Stanislaus Stange struck when he wrote the book and to preserve this important feature in a production, primarily intended for Broadway, F. C. Whitney, the producer, called to his aid two most successful song-writers he could put his hands on, William Jerome and Jean Schwartz. They have written "When Mr. Shakespeare Comes to Town," "I'm Tired," "Rip Van Winkle Was a Lucky Man," "Mr. Dooley," and "Bedelia." Another song feature is "The Ghost That Never Walked," which Eddie Foy sings.

Alice Fischer, who made her last success in "Mrs. Jack," a bright, legitimate comedy, has made her first invasion into the field of musical comedy in "Piff, Paff, Pouf." Robert Graham, who for years has been a prime favorite in comic opera, is also one of the headliners. These persons are supported by Vini Daly, John Hyams, the Hollins Sisters, Abby Stange, Harry Stuart, Fred Mace, Templar Saxe, Blanch Morrison, and the "English Pony Ballet."

At the Theaters.

From one end of America to the other a sigh of relief is going up because the producing managers are at last awakening to the fact that theatergoers have tired of the meaningless, silly hodgepodes which have been parading under the general heading of "musical comedies." Manager F. C. Whitney is one of these who hear the cry. He jumped several rounds beyond the comic opera stop and pulled to his aid grand opera artists to sing and act in his latest and best comic opera. He was pook-pooed when rumor first floated about that he had signed Mme. Schumann-Heink to sing in comic opera for a term of years. Nobody is pook-pooing now, because he has the famous contralto and he will present her at the New National Theater next week, in a new line of artistic endeavor.

Mme. Schumann-Heink's first stage appearance was in comic opera. At the age of sixteen she made her first professional appearance in Dresden in comic opera. But it is many years since she appeared before the public except as

John Drew in 'The Duke of Kilbricken'

a grand opera or concert artist. Now she wants to give her armies of friends in America positive proof of her versatility, and for that reason she is making her first appearance in comic opera in English.

Stanislaus Stange and Julian Edwards furnish the vehicle for Mme. Schumann-Heink's starring tour, "Love Letters." It is said to be a high-class, clean comic opera, with music that will set the musical world by the ears. Mr. Stange and Mr. Edwards will both be here with the company and Mr. Edwards will conduct the orchestra during this engagement. The orchestra comes with the company and includes a large portion of the famous Metropolitan Opera House Orchestra of New York City. The engagement at the National will begin with a New Year matinee on Monday. As Mme. Schumann-Heink comes on the stage early in the action of the opera, the management most respectfully suggests that seat holders be on hand promptly at 8:10, when the curtain signal is given.

"Love's Lottery" is placed for action on the morning and afternoon of an early summer day in the village of Deanswood, England in the time of George III, about the year 1818. It is divided in two acts, the first taking place in the courtyard of a house in the village and the second in the secluded part of Deanswood Park. The principals in the company are H. W. Trudewick, George L. Tallman, W. H. Thompson, Louise Gunkel, Delight Barsch, John Slavin, George Head, Tekla Farm, Grace D'Aubigne, Margaret Crawford, Elona Leonard, Wilfred Thompson, William Meyer, Walter Paschal, and Lionel Robarts.

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she said she'd give a thousand for a song like "Nancy Brown." And just to have a city home she took a flat up-town—But no one in the company knew his name.

Convention Hall—"Sweet Kitty Bellairs."

David Belasco will begin his second week in his newly constructed theater in Convention Hall tomorrow night.

WHEN FOUR COMEDIANS ACTED JULIUS CAESAR

Were to Play Tragedy Legitimately, But Poor Marc Antony Never Spoke a Thing.

Eddie Foy, of the "Piff Paff Pouf" company, tells the following story of how the tragedy of "Julius Caesar" was played by a company of well-known comedians in Chicago fourteen years ago:

"Will A. McConnell wanted to give a benefit for somebody, and thought a novel bill would be the thing. McConnell arranged with a clever man named John Morris, an all-around stock actor, to rehearse and put the piece on. Morris was a sincere man and went at his task conscientiously. Here is the kind of material McConnell gave him to work on:

"Arthur Dunn, Julius Caesar; Eddie Foy, Cassius; John Gilbert, Cato; Jacques Cruger, Brutus; John Morris, Marc Antony."

"Great mystery surrounded the whole affair. We rehearsed in utmost secrecy for three weeks at the Sherman House, and two days before the date of the benefit performance McConnell announced his cast and advanced the opinion that 'comedians could play straight tragedy as well as anybody.'"

"Finally the great night came and the theater was packed. McConnell's ruse had worked to a charm. We were charged by both McConnell and Morris to play our parts legitimately. But we simply couldn't do it. The opportunity for burlesquing was too great. Morris had gone to considerable extent getting up his costume for Marc Antony and expected to cover himself with glory in

delivering the funeral oration. But he didn't get a chance.

"Matters progressed quite legitimately until the senate scene came, when Julius Caesar is supposed to be assassinated. Little Arthur Dunn appeared as Caesar wearing a pair of green 'Galways' and a wreath made of the same material. His line 'I'm as fixed as the Northern star' was the last that was uttered.

"Cruger started the fun by turning a flip-flop in the center of the Roman senate, while Gilbert and I seized Arthur Dunn and played hand-ball with him. Poor Julius Caesar had an awful time getting assassinated. We tore off his 'Galways' and his costume and trampled him until the poor little fellow did believe that we really meant to kill him.

"Then Cruger, Gilbert, and myself had a three-handed boxing match. The audience apparently thought more of our exhibition of athletics than it did of our tragedy, for when we attempted to proceed with the lines of the play, they would yell 'Time.'

"We made fun for an hour or so and then the curtain was rung down. The people seemed satisfied with the evening's entertainment.

"The man who suffered the greatest disappointment was John Morris. He didn't get an opportunity to utter a line, and his three weeks' constant rehearsal and his fine costume went for naught. After that night McConnell altered his opinion as to the 'legitimacy of comedians.'"

Chase's—Japanese Guards.

The Imperial Japanese Guards, at Chase's this week, are expected to give Washington an emphatic idea of the feeling that have carried every-thing in conquest in the war between Japan and Russia. With the patriotic feeling that has marked the Japanese nation's support of their Emperor, the Guards send all their surplus earnings to aid the cause of their country. They show every phase of Japanese infantry fighting in an act called, in English, "On the Firing Line," or "An Attack Upon Port Arthur."

A Troupe Carmen forms the second stellar attraction. This is a noted quintet of Spanish high wire performers attached to the Circus Royal, of Madrid, and touring this country for the first time. Smith and Cook, eccentric comedians; Janet Melville and Evie Stetson; comedienne; Ten Brooke; Lambert and Company, in "Prof. Schmaltz's Academy"; Joseph Gasman and her singing and dancing pickaninies; Louie and repeatedly applauded; La Tell Brothers, European gymnasts, and pictures of travel scenes in Sunny Italy complete the program.

Lafayette—"The Burgomaster."

The greatest of all musical comedy successes, "The Burgomaster," will open for a week's engagement at the Lafayette Opera House with a New Year matinee tomorrow and there will be the

usual matinee Wednesday and Saturday.

This opera was the first musical production to be brought forward by the Dearborn management, of Chicago, and was purchased two years ago by William F. Cullen, who made a revival of the piece, and, incidentally, a fortune, by maintaining the company up to a high standard, and building a new production.

The cast is headed by Oscar I. Figman, one of the younger members of the school of dialect comedians. He has been portraying the character of the Burgomaster in the East for three years and is said to have a magnetic personality. The character of Willie Van Astorblit, a New York youth who essays to show the Burgomaster and his secretary around the town, after their 250 years of burial, is impersonated by Olga von Harnfeld.

Others in the case are Charles Sharr, Fred Bailey, R. J. Moyer, George McKissack, Oscar B. Ragland, Louise Brackett, Harriet Sheldon, Dorothy Rae, Mae Franklin, and the sisters Lockhart.

Academy—"On the Suwanee River."

On the "Suwanee River," which took a rest last season, will be the offering at the Academy for the week, commencing Monday, January 2. As may be inferred from the title it is a story of life in the Southland, but it is promised that this presentation has not so distorted and erased the true Southerner as to make him unrecognizable. On the contrary the author is said to have used the South as his locale on its very possibility to present interesting characters, beautiful surroundings and melodious environments. The company is fully competent, numbering such well-known people as Laura Bennett in the character of Aunt Lindy, Miss Ethel Dunbar, Cecelia Griffith, T. T. Rook, W. L. Clark, Earl Atkinson, Harrison Stedman, Roy Montgomery, and the celebrated Dover Leaf Quartet. Matinees will be given on Tuesday, Thursday and Saturday and extra New Year matinee on Monday.

Lyceum—"Runaway Girls."

Clark's "Runaway Girls" is announced to appear at the Lyceum Theater next week. A chorus of twenty-three and eight comedians make up the company. The olio includes the La Valls, Murphy, Marche and Reddy, Reynolds and Gahl, the Burg Sisters, and Davis and Rosalie.

Coming Attractions.

"Me, Him and I"

Willard Holcomb's musical comedy, entitled "Me, Him and I," will be presented at the Lafayette Theater, the week commencing January 2. The scenes are laid in the Far West, where miners are willing to pay well for music and dancing, and meet a theatrical company who go out to seek their fortune where customs are rough but money plentiful. The production is new, and reported to be rich and expensive. Although retaining comic opera atmosphere, there are no tights.

Lions in Vaudeville.

At Chase's next week, commencing at the Monday matinee, January 3, the polite vaudeville program will present Mlle. Aigi and her den of performing lions; the Six Musical Cutters, Digby Bell, the comic opera comedian; Foy and Clark, in "The Old Curiosity Shop"; Kelly and Ashby, in their acrobatic comedy and scenic pantomime feature; Marion Garson, the prima donna soprano, a hit in the "Mother Goose" company; Eldora, the juggler; and the motion pictures of "The Voyage to the Arctic," or "Gahl, Captain Kettle Discovered the North Pole."

John Drew's New Play.

The Duke of Kilbricken which will be seen here at the National Theater, the week of Monday, January 9, is said to exhibit Mr. Drew's fine sense of restrained humor and his perfect stage technique as has no other role of his entire acting career. Ferdinand Gottschalk, well remembered for his brilliant character-acting, is said to have in the role of Henry Pitt-Welby, M. P., splendid opportunities for satirical speeches and immensely amusing situations. Margaret Dale is again Mr. Drew's leading lady this season, and has the role of Lady Henrietta Addison, a beautiful, dreamy, romantic English girl of fashion. Fanny Brough delineates Mrs. Mulholland, the widow of the late Gloucester King—who declares that "once a widow, always a widow," and is as equally positive that "one's reputation is the result of caution."

Hickman School Performance.

The first exhibition performance of the Robert Hickman School of Acting will be given Friday afternoon, January 26, at the Lafayette Theater. Contrary to the original announcement that Ibsen's "Master Builder" would be given, Mr. Hickman, after several rehearsals of the play, decided that it was quite unsuited either as a vehicle for showing his pupils to advantage, or of affording entertainment to a normally-minded American audience. Instead of this a light and highly entertaining bill will be given, consisting of three one-act plays, in which more of the pupils will have an opportunity to appear, and in which they will find material better adapted to showing their ability to advantage.

Among well-known Washingtonians to appear in these plays will be George A. Bentley, who will be remembered last year as producing and playing in the